"SPEAK"

OPEN PROJECT FROM ALEJANDRA CERIANI AND FABIAN KESLER (FEBRUARY 2007)



FOREWORD

WE LIVE IN A MEDIATIZED WORLD, THAT IS NO LONGER NOVELTY. THE PHYSICAL AND REAL PRESENCE IS EVERY TIME SMALLER , OUR SENSES PERCEIVE MORE AND MORE VIRTUALITIES , WHERE THE VIRTUAL THING IS SO MUCH CONFUSED WITH THE REAL ONE.
THAT IS TO SAY THAT THE INDIRECT THING, THE ARTIFICIAL THING, CONFIGURE IN A GREAT DIMENSION, OUR VISION AND CONCEPTION FROM THE WORLD.

AN IMPORTANT QUESTION IS THAT WE DONT HAVE SO MUCH KNOLEDGE ABOUT THE VIRTUAL GENERATORS THAT SURROUND US…THEY GENERALLY ARE "BLACK BOXES" FOR THE PEOPLE….EXAMPLES OF ARTIFICIAL EMISOR/ RECEPTOR COUPLES ARE THE TV, THE RADIO…AND THE SPEAKERS…WE USE THEM, BUT WHAT HAPPENS INSIDE THEM? HOW THEY COMMUNICATE WITH US?

THE PREDICTIONS OF PRINCIPLES OF XX CENTURY FROM PAUL VALLERY AND WALTER BENJAMIN WERE COMPLETED: THE IMPORTANCE OF THE IMAGE, OF THE REPRODUCTION IN WIDE SENSE WILL BE EVERY BIGGER TIME AND WE WILL LIVE MORE AND MORE IN A WORLD OF AUDIBLE AND VISUAL IMPACTS.

DESCRIPTION OF THE WORK

SPEAK PROPOSES IN CONSEQUENCE A NEW LOOK AND A NEW AUDITION ON ONE OF OUR WELL-KNOWN ARTIFICIAL EMISORS, ICONS OF THE TIME: VIDEO SCREEN AND SPEAKER.
TO LISTEN THE IMAGE, TO LOOK AT THE SOUND.

TO LISTEN IN PLACE OF TO HEAR AND TO LOOK IN PLACE OF TO SEE, TO BE INVOLVED, TO PUT THE BODY AND THE SENSES IN A TIME THAT NOT SUPPORTS THESE THINGS HABITUALLY.

THEN THIS SPEAKER FROM THE SCREEN (AND LIVE IN THE CASE OF PERFORMANCE) WILL BE MOUTH, SOUND, IT WILL BE EYES, IMAGE, IT WILL BE GROANED, IT WILL BE SCREAMS, IT WILL BE LATENT WAIT, IT WILL BE CHAOS…IN ANY CASE ***IT WILL SPEAK TO US …***

IT COULD WANTS TO TELL US TO ENTER IN THEIR VIBRATION, IN THEIR TEXTURES SOMETIMES KINDER, SOMETIMES MORE DISTANT, AND TO CAPTURE SENSES, FROM THE MOST ATTENTIVE AND MOVING CIRCUMSTANCE THAT SUPPOSES AN ARTISTIC FACT IN OPPOSITION WITH THE INATTENTIVE DAILY LIFE.

AND THIS OBJECT WILL TELL US THINGS THAT WERE ALWAYS THERE BUT WE SURELY NEVER STOPPED TO RECEIVE. THE SPEAKER WILL SHOW US ITS DIFFERENT CONTORTIONS, ITS SONORITIES, ITS RHYTHM CHANGES, ITS REGULARITIES...

ITS ALL THERE NOW, TO TAKE A SECOND CHANCE, HAVING AN APPROACH MAYBE FROM A CRITIC POINT OF VIEW, MAYBE FINDING SYMBOLOGIES, MAYBE JUST FOR PLEASURE.

CONSTRUCTION AND TECHNICAL ASPECTS

FROM SEVERAL PLACES, SOMETHING OF RANDOMNESS, SOMETHING OF REDISCOVERING, WE BUILD THIS WORK.

GENERATING AUDIBLE AND SUBAUDIBLES FREQUENCIES FROM A SOUND SYNTHESIZER, WITH A SPEAKER VERY NEAR TO US, WE CAPTURE WITH THE CAMERA THE WHOLE AUDIOVISUAL MAGIC THAT IT GENERATES.
MOVEMENTS OF THE SPEAKER'S MEMBRANE WITH SOUNDS OF SIMPLE WAVES, REACTING IN A SURPRISING WAY TO SMALL CHANGES IN VARIOUS ACOUSTIC VARIABLES: AMPLITUDE, FREQUENCY, WAVE FORM, DENSITY, THAT BECAME AESTHETIC AND STRUCTURAL FOR OUR PROJECT..REALLY WE WERE SEEING THE SOUND, IDENTICAL AS IT ARRIVES TO OUR BRAIN!!

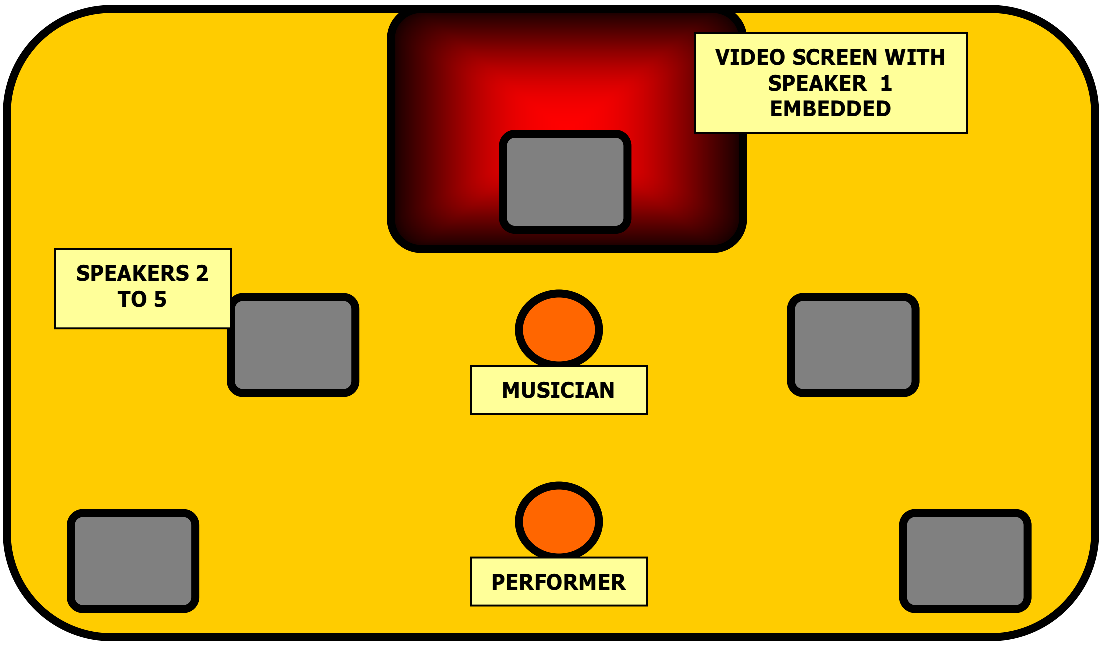
WE ARE VISUALIZING THE EMISOR OF FIRST GRADE, THE VIBE GENERATOR.
WE COULD THINKOF IT AS A HUMAN BEING, WHERE WE WOULD BE VISUALIZING THEIR VOCAL CHORDS.

ALSO, WE ARE APPRECIATING THE PATTERN OF SUCH VIBRATION WHICH CONTINUES IN THE TALKATIVE CHAIN: EMISOR, MEDIUM (AIR) AND RECEPTOR (DIFFERENT STAGES OF THE HEARING) .
FOR EXAMPLE A SINUSOIDAL PATTERN, CHARACTERIZED FOR A CONTINUOUS MOVEMENT: IT IS NO LONGER SOMETHING THEORETICAL AND DISTANT, IT IS IN THIS WAY A PALPABLE REALITY, NOT A GRAPHIC REPRESENTATION AS IT COULD BE AN OSCILLOSCOPE, A GRAPH OR A VIDEO OF THE WAVE.

THIS GIVES US A PERFECTI AUDIOVISUAL SYNCHRONISM, THAT WIILL SOMETIMES BE ONLY VISUAL WHEN THE ACOUSTIC WAVE WILL BE UNDER OF OUR RANGE OF AUDITION, WHAT GENERATES APPROPRIATE SILENCES.

ON THE OTHER HAND, WHEN THE CONE SPEAKER ARRIVES TO HIGH VELOCITIES OF MOVEMENT (HIGH FRECUENCIES, CORREPONDING TO TREBLE SOUNDS) THE EYE CAN´T TRACK IT, LEAVING THE PLACE TO A NEW SENSATION OPEN TO THE SUGGESTION AND IMAGINATION.

SPEAK LIKE SCENIC PROPOSAL



SPEAK IS AN OPEN PROJECT THAT INCLUDES VIDEODANCE, MULTIMEDIA CONCERTS WITH REAL SPEAKERS, SOUND SPATIALIZATION, LIVE VIDEO, PERFORMANCE, AND WEB CAM TRANSLATION FROM MOVEMENT TO SOUND. HERE THE DETAILS:

- PERFORMANCE OF MOVEMENT (ALEJANDRA CERIANI)
- LIVE MUSICIAN EXECUTING AND PROCESSING THE SOUND IN REALTIME (FABIAN KESLER).
- LIVE VIDEO PROCESSING (INVITED VJ PAULINO ESTELA)
- WEB CAM TRANSLATING THE PERFORMANCE TO MIDI MESSAGES (VIA COMPUTER)THAT GENERATES AND PROCESSES SOUND WICH FORM A "CONCERT" WITH THE ONES GENERATED FROM THE MUSICIAN.
- SCENOGRAPHIC SOUND DESIGN: DUE TO THE IMPORTANCE OF THE SPEAKERS IN THE CONCEPT OF THE WORK

TAKING THE CONCEPT OF THE OUTLINED WORK, LIVE WE RETURN TO THE REAL-ARTIFICIAL PARADIGM, DIRECT-INDIRECT.
VIDEO SCREEN PROJECTING THE EMISOR OBJECT (SPEAKER) , COHABITING AT THE SAME TIME WITH A REAL SPEAKER!
THE SPEAKER, REPRESENTING THE ARTIFICIAL AND INDIRECT ASPECT, IS THERE, ON THE SCREEN, ANOTHER ICON OF THAT ASPECT…BUT AT THE SAME TIME THE <u>REAL</u> SPEAKER IS THERE, ATTACHED TO THE SCREEN AND <u>REALLY</u> SPEAKING TO US, BUT THANKS TO THE TECHNOLOGY, SO IT IS AN ARTIFICIAL MOUTH!…
THIS WAY, THE REAL-UNREAL WORLDS FORM A COMPLEX PARADOX HERE, SO THE GAME IS OPEN FOR THE IMAGINATION AND PERSONAL ABSTRACTIONS ABOUT WHAT IS REAL, WHAT IS NOT, WHAT IS PRESENT, WHAT IS PAST, WHAT IS HERE, WHAT IS EMITED FROM ANOTHER TIME-SPACE DIMENSION…

THE SCREEN WILL SOMETIMES BE REFLECTIVE OF WHAT THE REAL SPEAKERS EMITS, AND SOME KIND OF COUNTERPOINT WILL SOMETIMES BE GENERATED, AND SOMETIMES DIALOGUE, SOMETIMES ONE REMAINS IN SILENCE WHILE THE OTHER SPEAKS.

SAME CONCEPT APPLIES TO THE SOUND. IT WILL SOMETIMES BE SYNCHRONIZED WITH WHAT WE ARE WATCHING. SOMETIMES IT FORMS A BOTTOM FOR THE OTHER STIMULUS, OR MAKES COUNTERPOINTS. BEING THE WEB CAM SOUND CONTROLLED FINALLY BY THE MUSICIAN, HE CAN GENERATE MORE KINDS OF INTERACTIONS BETWEEN THE SOUND AND THE OTHER MEDIA, AND BETWEEN THE SOUND ITSELF.

THE SPEAKERS ARE SCENIC ELEMENTS THAT GENERATE SMALL STRUCTURES NEXT TO THE DANCER. THEREFORE THEIR SPACE POSITION BECOMES PERTINENT AND DETERMINANT FOR THE SPACE USE OF PERFORMANCE SO CREATING STRUCTURES OF MOVEMENT

FINALLY, THE SPEAKERS AND THE SOUND FORM STRUCTURES TAKING ACOUNT OF WHAT SPEAKERS THE MUSICIAN USE FOR THE SOUNDS, BY THE FACT TAHT IT CAN CHOOSE BETWEEN THE FIVE SPEAKERS (HE WILL DO THIS IN REAL TIME), SO HAVING HERE A GREAT ASPECT TO INTERACT WITH THE OTHER ASPECTS OF THE WORK: THE SOUND SPATIALIZATION.

WE START FROM OPEN, SMALL STRUCTURES THAT WILL HAVE A GRADE OF IMPROVISATION, MAINLY FOR THE FACT THAT THE MOVEMENT AND THE SOUND ARE GENERATED LIVE FOR US.

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